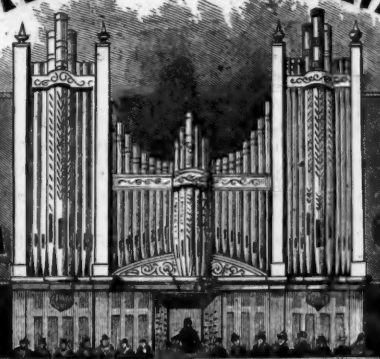


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MUSICAL



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A Monthly Record

EDITED BY
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No. 23.—NOV., 1889.

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Organist Appointments.

FROM communications that are constantly reaching us, it would seem that well-qualified organists are difficult to find for vacant positions in Nonconformist Churches. Undoubtedly there are fewer applications from efficient men for appointments in Dissenting Chapels than in the Established Church. The Church of England is the fashionable Church! and organists know that the highest posts in the musical profession would be refused them, however qualified they may be, if they hailed from the organ-loft of a Dissenting meeting-house. Such is the case, and while a man deserves credit for having the courage of his convictions, we are not disposed to be severe upon a professional man, anxious to make his way in the world, who declines to connect himself with any but the State Church. This slur upon Nonconformists, however, is most assuredly one reason why the applications of thoroughly trained men are limited.

For any vacant appointment that is at all attractive,—especially if it be in London—there are usually numerous candidates, some good, many bad, and more indifferent. How is it that so frequently the man chosen turns out a failure? Probably because a wrong mode of selection is adopted. Very often a committee of

six or eight gentlemen is appointed by the church to go through the applications, and determine which is the most suitable. But as these gentlemen generally know nothing whatever of organ playing, or choir training, they are quite unqualified to come to a right decision. Occasionally the selection is left in the hands of the minister and deacons; but unless they are musical men, and can tell whether a player is making the best use of his instrument, they are likewise incompetent to judge.

How then should the applicants be tested? In our opinion a church should at the outset secure the assistance of a well-qualified organist of repute, in whose judgment confidence can be placed. He and the committee might first sift the numerous applications, and select ten or twelve of the most suitable. The abilities of these candidates as choirmasters as well as organists should then be tried by the expert in such a way as he may think proper; and the one that is, in his judgment, the best, should either be appointed at once, or requested to play for one or two Sundays, that the members of the church and congregation may be the final judges. If they should not like him, the second-best man should play, that they may form an opinion of him, and so on till a gentleman is found that pleases them. Occasionally several candidates are before the church at one time, and after all have played, a decision is arrived at. This method is, however, admitted to be a mistake, for it is frequently the cause of division and trouble. Each applicant should stand alone, and his fate be determined before passing on.

The requirements of the churches vary according to circumstances; but speaking generally, the first—and by far the most important—qualification an organist should have is the ability to make the singing thoroughly congregational. Some men can make the singing "go" even under the most depressing surroundings; while others seem not to have the slightest idea how to rouse the congregation, and encourage their vocal powers. A good accompanist can do much to make a service bright and inspiring. If he is an able solo player as well, so much the better; but in Nonconformist Churches that should be a secondary consideration. A "showy" organist is quite out of place in our services, but a steady, solid player is invaluable. It behoves all Church authorities, therefore, to be careful that the best possible candidate is selected whenever it becomes necessary to make a new appointment.

THE summary dismissal of the organist and choir at Finsbury Park Congregational Church has raised the indignation of musical people in all parts of the country. The choir and their friends have resolved to present Mr. Hawkins, the organist, with a testimonial as a token of their esteem. It has been thought that outsiders, who know the facts of the case, would be glad to contribute, not only to show their sympathy with Mr. Hawkins, but as a protest against what seems to be very arbitrary treatment on the part of the pastor and deacons. Contributions may be sent

to W. J. Watts, Esq., Naval and Military Club, 94, Piccadilly, W. (the Hon. Sec. to the Testimonial Fund); J. Goode, Esq., Caxton House, Queen's Road, Finsbury Park, N. (the Treasurer), or to our Office. An early response is desirable. A copy of the subscription list (when completed) will be sent to each subscriber. The list will be closed on November 16th.

WE again call the attention of our readers to the Festival Service of the Nonconformist Choir Union to be held at Christ Church, Westminster Bridge Road, on Tuesday, Dec. 3rd, at 7.30 p.m. The book of music is now ready in both notations. Any choir wishing to join the Union and take part in its Festivals will be heartily welcomed. There are no fees of any kind; but choirs have to pay for their own music. Early application should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, E.C.

SEVERAL correspondents have proposed in our columns that an Association of Nonconformist Organists and Choirmasters should be formed for the purpose of holding periodical meetings for discussion of musical matters, reading of papers, etc., etc. Such meetings would undoubtedly be very useful. But, as there is a Nonconformist Choir Union in existence, it seems to us that it would not be wise to form a second association. Possibly the Union will move in the matter.

THE Wellingborough Choral Festival, which we report in another column, was a great success. At the first festival, nine years ago, two hundred singers took part. The movement has grown so much since then that the choir now numbers seven hundred. To Mr. Sawyer, the energetic secretary, much credit is due for the zeal he has shown in the work. The improvement in the singing since the first festival is very great, and shows clearly how valuable such gatherings are, in encouraging and improving Church music. We should be glad to see the example of Wellingborough followed all over the country.

A GENTLEMAN in Lancashire writes us as follows:—"I must write and thank you for such an interesting journal as the NONCONFORMIST MUSICAL JOURNAL. I have only known of it about six months, but there is no paper I look forward to with more pleasure than this one. Now I think such a paper ought to have a much larger circulation about here. We have eight or nine Dissenting Churches in this town: and several in the surrounding districts. If you think it worth while, I should be glad if you would send me a few old copies of back numbers or some leaflets, if you have any, and I will try and awaken, if I can, some interest for the paper, in our sleepy old town and suburbs."

FOR such help as this we are very grateful. Will any friends interested in the progress of the JOURNAL, assist us in a similar manner? We shall be happy to send specimen copies for distribution.

Choir and Congregation.

BY ALFRED SMITHER.

[Continued from page 139.]

BUT the strictures passed by choirs upon the methods of the congregation are nothing when compared with the criticism which congregations delight to heap upon their choirs. Now in things sacred, criticism is fatal to devotion. Whether it be favourable or adverse, and whether its subject be practised music or extemporaneous prayer, a critical mind will always combat, and generally rout, a pious spirit. In this matter congregations are no more blameless than choirs—if anything, are much more faulty. They are, or think they are, more susceptible to the misery occasioned by a *més-alliance* of hymn and tune. Those of them who will not sing indulge very freely in listening. They appear not always capable of discriminating between a service of devotion and a mere musical entertainment. If a voluntary choir of non-professional and imperfectly trained vocalists presume to sing at all flat, or to hesitate in the slightest degree about a strange tune suddenly forced upon them, shoulders are shrugged and brows are lowered all over the sanctuary. It generally happens that the individuals in a congregation who lead these little demonstrations against a choir are the very worst musicians in a church, and not always the best of Christians. With them criticism does not spring from knowledge, but knowledge rather springs from criticism. In other words they imagine that, because they can criticize, they must be really musical. It is thus with the science of everyone who essays the self-imposed and impossible task of judging something that neither Nature nor Art has placed him in a position to appreciate. If these people are musical, it never occurs to them to reflect upon the share they have in the mischief when the singing does fall flat. They may outnumber the choristers by forty to one, but they will attach every atom of blame to the choir alone. Now if all such hyper-critics would only perform what to my mind is a simple duty, and join heartily and determinedly in the singing of all music specially appointed for public worship, and adapted for congregational use, they would probably find that they had neither the time nor the inclination to carp at the efforts of those ladies and gentlemen who were putting forth their best exertions in the choir; nor, indeed, would it be half as likely they would have anything to find fault with. Voluntary choirs, indeed, merit much consideration, and deserve the warmest support from the congregations for whom they sing. This support is most valuable when given in the shape of zealous co-operation, and decidedly the most thorough and effectual co-operation is hearty singing from the pew.

What choir can sing flat in a hymn when the spirits of the congregation are running high? It is just that miserable, listless apathy, which allows its wretched possessor to stand up, hymn book in hand, merely for the purpose of staring round in disdain upon anyone near him who may be presuming to sing, which is the cause of nearly all the bad singing in our churches. It would appear that in this respect, some of us are following a bad fashion very much in vogue in the

State Church. Here, of course, where it is necessary to sing a whole set of psalms, a couple of long canticles, several hymns and an anthem, at a pace which will enable a service of morning prayer, two lessons, a communion service, a gospel and an epistle, a few creeds, a cruel litany, and too often a still more cruel sermon, all to be disposed of before one o'clock; where so much millinery seems to be demanding inspection; where it frequently happens that a curate utterly devoid of ear is forced by a hard necessity to intone the service; where the congregation is always unprovided with the pointing of the chants, and generally without the music to the hymns; where hundreds, sometimes thousands, of pounds are expended annually upon choir and organ—in such a place there may be some excuse for a congregation feeling that they have not much share in the singing. With us it should be different. Our congregations should guard against any encroachment being made upon the simple hymns which belong to them. We have heard much lately about the congregational anthem, and one or two books have quite recently been devoted to its publication. It is a very fine thing when judged from one point of view, quite a mistake when looked at from another. I have seen some of these congregational anthems which certainly half the choirs in London could not sing properly without a deal of practice. I am very well aware of the fact that musical education is advancing, and has advanced, with rapid strides; but supposing a congregation were to consist entirely of excellent voices and perfect sight readers, even then the singing of one of these advanced anthems, or frenzied hymn settings, would be decidedly more in the nature of a scientific than a religious exercise. The singers would have to keep such a perpetual lookout for "pianos" and "fortes," for changes of time and key signatures, for "crescendos," "diminuendos," "accelerandos," "rallentandos," "ritardandos," "da capos," and "finales," that real sympathy with the words would be quite out of the question. Shakespeare's couplet—

"My words fly up, my thoughts remain below;
Words, without thoughts, never to Heaven go"—

is a sufficient sermon against this style of congregational singing.

It must not be supposed that I am arguing against the introduction of high-class music into our services, but I would certainly never assent to it unless it could be accomplished without the congregation sustaining any loss in the matter of hymns. A large amount of that, splendid inheritance, which the great masters have bequeathed to us in the form of sacred music, is utterly and absolutely too good for exclusive use in rooms which are periodically cleared for public balls. It should certainly be used, and used freely in our churches; but rather than any attempt should be made to force, or even draw, our congregations into singing it, an effort should be made to restrain them. Such music should be sung by choir alone, and by cultured choirs only. Those who are responsible for the introduction of Mendelssohn's "How lovely are the messengers!" into a congregational anthem book, would scarcely maintain that the only members of an audience

at a performance of "St. Paul" who derived any real and lasting benefit from it, were those who not only possessed copies of the music, but who joined audibly in such passages as they thought they might venture upon with safety.

(To be continued.)

Singing with the Spirit.

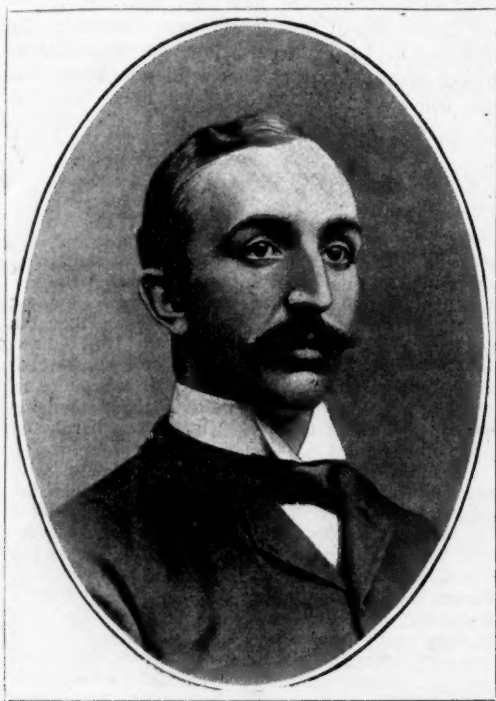
If we are to "sing with the spirit" we must sing something that runs in a spiritual direction. "Psalms, and hymns, and spiritual songs," which breathe the atmosphere of heaven, and embody the thoughts which come through the moving of the Holy Ghost, may be sung "with the spirit." But songs which do not embody truth, hymns which are destitute of sound and solid sense, or which embody thoughts not sanctioned by the Holy Ghost, can hardly be sung with the spirit.

The Apostle also declared that he would sing "with the understanding;" but if one is to sing "with the understanding" then the singing must be something that *can be understood*. The words must be intelligible. How can one sing "with the understanding" when the very words themselves sound like a compound of Chinese and Choctaw, and when perhaps hardly a sentence in the entire hymn is intelligible? How can one sing "with the understanding" when three or four voices are singing as many different words, the whole forming a mass of unintelligible sounds? If we are to sing "with the understanding," we are to *understand* what we are singing, and make every word intelligible to those who hear and join in the praise. We have heard hymns sung which would seem to require three or four pairs of ears, that one might hear and comprehend the sense of the words sung by those who sing the different parts.

Furthermore, if we are to sing "with the understanding," not only must the *words* be intelligible, but the *ideas* must be scriptural. It is not enough to understand what words are used, but we must understand what the words mean; for not a few of the hymns and songs which are sung at the present time, if translated into prose would simply be insufferable rant and nonsense. People who sing should inquire, "What am I singing about? What do these words *mean*? Do they mean anything? Or are they simply jingling phrases, set together only for rhythm and rhyme?"

And if the words are intelligible it is proper to inquire—Are they scriptural? For there are many hymns which are sung which are entirely *unscriptural*, if they are not even *anti-scriptural*. It is said that fools rush in where angels fear to tread, and there are not a few hymns which make statements and advance as facts fancies which no sensible teacher in his sober moments would dare to present before a congregation. This is termed poetic licence: but when we come with songs into the presence of the Almighty God to worship Him, poetic licence and poetic lies are equally out of place.

The first requisite for acceptable song is to "let the word of Christ dwell in you richly, with all wisdom." When we comply with this condition, then we can speak to ourselves "in psalms and hymns and spiritual songs." Then if we sing the things which are declared and taught in the Scriptures of truth, the singing will not be an exhibition of mere vocal gymnastics or graceless warblings, but will be the earnest outpouring of Divine truth, welling up from devout and chastened hearts, in honour of Him who has brought us out of the horrible pit and the miry clay, and has put a new song in our mouths, even praise to our God.



Music at Bloomsbury Chapel.

BLOOMSBURY CHAPEL has long been known as one of the principal Baptist Chapels of the metropolis. During the ministry of the late Mr. Brock, few places attracted larger congregations, owing to the popularity of the pastor; and the late Mr. Chown, though a man of a very different order, had a wide reputation. The present minister, the Rev. James Baillie, is a man of considerable power, and maintains the cause in a flourishing condition. Many places situated near the centre of London have become deserted, but we were glad to see the building well filled on the occasion of our visit on a recent Sunday morning. At the evening services it is generally quite full, and at a special service which is held the first Sunday evening in the month it is crowded with young people.

The organ is an old one, but has recently been renovated by Messrs. Lewis & Co. It is a sweet instrument of two manuals and about twenty-four stops. Mr. Sidney R. Hogg (whose portrait we give above) is the organist and choirmaster, an appointment he has held with success for about three years. The choir numbers about thirty altogether, but there were only seven ladies and eleven gentlemen present on this occasion.

While Mr. Hogg played a melodious opening voluntary, Mr. Baillie ascended the pulpit. The service began with the fine old hymn—

"Sing to the Lord a joyful song;"

which was sung to the *Old Hundredth*. The last line of each verse, however, was rather cloudy, for the arrangement was not as usually sung, consequently there was some discord. After a short

introductory prayer and a Scripture lesson, we had a chant, taken from "The Psalmist," edited by Mr. Ebenezer Prout. The chanting was very slow, but it was steady, and the words were clearly enunciated. The pointing was, however, not strictly observed by choir or congregation. For instance, the passage pointed thus:—

"Yea, they shall sing in the | ways of . . . the | Lord,"

was sung thus:—

"Yea, they shall sing in the | ways . . . of the | Lord,"

A similar mistake was made in the passage,

"Thou shalt stretch forth thine *hand* against the | wrath
of . . . mine | enemies."

Where the pointing is so clearly marked there ought not to be mistakes such as these.

After a second Scripture lesson came the anthem, "Honour and glory," by C. H. Rinck. It was simple but bold, and was evidently well known by the congregation, for all joined in very heartily. It was a good specimen of congregational anthem singing. The choir in this item of the service were heard to advantage.

The hymn before the sermon (announced as "the children's hymn") was "Jesus, meek and gentle," which was sung to *Bemerton*. It was, however, sung without the slightest regard to expression. The hymn and tune both being well known, the whole congregation sang vigorously, the consequence being it was almost a shout from beginning to end. Such a hymn wants great tenderness to give it a suitable rendering.

Mr. Baillie made several appreciative reference to music in his sermon, from which we gathered he is a musical man.

At the close, the hymn—

"Let us sing the King Messiah,"

was sung to *Regent Square* (Smart), and very well it went.

Mr. Hogg played the congregation out with a capital rendering of Handel's chorus, "Lift up your heads." His accompaniments throughout were sympathetic and judicious, though a little less reed-tone occasionally would have been an improvement. His time was steady, and he kept the choir and congregation well together. Sometimes he made a distinct stop between the verses, while at other times he kept the pedal down. This was the cause of some hesitation in beginning occasionally. It is well, in our opinion, to let the organ be silent for a moment between the verses. Whatever method an organist adopts, however, he should keep to it, or the congregation become uncertain.

The singing is certainly very congregational, but rather slow, especially the chanting. The chief fault—a very frequent one—is the want of expression. More attention should certainly be paid to this.

Why should "Amen" be sung after the last hymn only? It was pleasant to our ears to hear the people boldly say "Amen" after each prayer; but how much more harmonious and tender it would be to sing it to a simple cadence!

A choir practice is held every alternate Monday at 9.15 p.m.

Mr. Hogg evidently takes an interest in his work, and he has the happy knack of making the singing "go." With a little more regard to light and shade, the psalmody at Bloomsbury would be a very fair specimen of good congregational singing.

Choral Festival at Wellingborough.

On Thursday, Sept. 26th, the eighth Annual Choral Festival of the Nonconformist choirs of the Wellingborough district took place in the Congregational Church. Twenty-five choirs were represented, the total number of singers being about seven hundred. Mr. Samson-Tipson conducted with much ability, and Mr. E. Minshall, of the City Temple, presided at the organ.

A rehearsal was held in the afternoon, at the close of which a presentation of two elegant pieces of silver was made to Mr. Sawyer, the originator of these festivals, who has every year devoted so much time and attention to the secretarial work. The REV. T. STEPHENS, B.A., in making the presentation said that although the articles were costly they in no way represented the heart-value attaching to the presentation. Silver and gold could not buy the good feeling of their friends and neighbours, and that presentation was evidence that Mr. Sawyer had won the esteem and affection of the whole of the singers, because of his efforts on behalf of psalmody in Nonconformist places of worship.

MR. SAWYER said he never thought the afternoon would finish with that beautiful presentation. When he undertook to advocate these psalmody services he did not anticipate that the singers would ever make him a payment in any shape; for what he had done was a labour of love, and because he felt psalmody was a great essential to divine worship, and that gatherings of that kind would be an incentive to the small choirs in the villages. It was not his idea in starting the festival to make it the gigantic affair that it had become, but it was intended to encourage choirs in more populous places to undertake similar annual festivals in their own places, and also to induce the officials of these churches to cultivate the singing—more particularly in the Sunday Schools, which he regarded as the nurseries of the churches. He hoped that that would yet be one of the results of the festivals. He was pleased they had their old friend Mr. Minshall present, for it was to him that he first wrote nine years ago, for information as to how these festivals should be carried on successfully, and this he readily gave.

MR. MINSHALL, on being called upon, expressed his gratification at being present to witness the presentation. Mr. Stephens had stated that Mr. Sawyer was the father of those festivals in that neighbourhood, and, if that was so, with all humility he thought he might claim to be the grandfather. Mr. Sawyer's exertions on behalf of the development of those festivals deserved recognition. Speaking of the rehearsal, he said he had never heard a body of seven hundred singers chant so well as they had that afternoon, and it showed that these festivals were doing good service for the psalmody of the neighbourhood, and reflected great credit on Mr. Tipson, the conductor.

Long before the time announced for the festival the church was besieged, and in a short time the

spacious building was crowded to its utmost capacity, many having to be turned away.

The hymns sung were taken from the "Congregational Church Hymnal," and from "Hymns Ancient and Modern," and were as follows:—"O for a heart to praise my God!" to Dr. Stainer's tune; "Praise, my soul, the King of Heaven," to Sir John Goss's arrangement; "Jerusalem on high," to Dr. Steggall's tune; "When wilt Thou save the people?" to E. Prout's tune; "With gladness we worship," to J. Booth's music; and, "Our day of praise is done," to John Hullah's tune. The chant was Psalm lxxviii, with no less than seventy-two verses, and Sir H. S. Oakley's quadruple chant was used. The anthem was "Break forth into joy" (Barnby).

The hymns were sung with due regard to expression, and a great effect was produced by some of the verses being sung as quartettes. The chanting was exceedingly good, and the anthem went with much vigour.

A most appropriate sermon on Music was preached by the REV. T. STEPHENS pastor of the church, from the text, "Come before His presence with singing;" and from which the following are extracts.

WHAT THE BIBLE SAYS ABOUT MUSIC.

"The Bible has much to say about music. In the earliest chapters of Genesis we find the musical art mentioned. We learn that in that early age Satan had got hold of it, and was using it for his own purposes. For, Jubal 'the father of all such as handle the harp and organ,' was descended from the outcast Cain. The gift of song was thus early seized by the Evil One, and he has since made good use of it. This gift, together with all human endowments, was to share in the blessing of redemption. And so we read in the Bible of the gradual winning back of music to the service of God. By the action of the law of moral gravitation, Satan has been losing his hold on the gift of singing, and the art is being restored to its rightful place."

THE REDEMPTION OF MUSIC.

"The redemption of music is secured by supplying it with a worthy *theme*. Religion supplies the noblest of all themes: the love of our eternal Father to His human family, as exhibited in the life and death of His only begotten Son. And music by uniting itself to religion, and setting itself to interpret to our hearts the height and depth of Divine Love, purifies itself and becomes itself a noble art. The genius of Handel, had it continued to waste itself on the Italian opera, would long ago have been forgotten. But the great German coming under the influence of religious thought, so broadened out that his oratorios have a permanent place in the hearts of the people of England. Handel the dramatist has been forgotten, but Handel the composer of the 'Messiah' will never be forgotten. And the immortality of his fame is derived from the *theme* he endeavoured to interpret. Nothing short of God's love can give the true inspiration to music."

"Here is a reason why music and religion should be indissolubly joined together. If we would keep music pure and noble we must give it a worthy subject. And this leads us to the conclusion that God is necessary for all our amusements and recreations, or they will sink to the lowest depths, dragging with them every noblest faculty and endowment."

THE INFLUENCE OF MUSIC.

"Not only does religion serve music by ennobling it, but music also serves religion by leading men's thoughts towards things 'unseen and eternal.' No doubt music heightens the effect of words by becoming

united to them, and so a hymn sung can do what the sermon may fail to accomplish. We need the help of music in the house of God to lift us up into the realms of Spirit. The cold, dull materialism of the workaday world cramps the soul and clips its wings, so that it cannot fly to its native air. Music comes in to lead men to the presence of God.

"Music may not be able to convert the soul, but it has the power to bring the soul into a right mood to be converted. David's harp, though played by the skilful hands of David himself, could not make a new man of Saul, but it actually did bring him into a frame of mind conducive to his conversion.

"The sinful man comes to the house of prayer steeped in vice and bound hand and foot in the fetters of his evil passions, but the sweet strains of 'Just as I am,' or 'Rock of Ages,' 'Jesus, Lover of my soul,' or some other familiar hymn, come as the voice of an angel to him, and he feels in his savage breast the throbbing of a holier passion, and he longs for the acquaintance of Him who died upon the tree. Forthwith the Spirit takes of the things of Christ and shows them to him, and he is rescued from the power of Satan, and saved with an eternal salvation. Music did not convert him, but it led up to his conversion. We see, then, how sacred is the function of music in public worship. Let us in all faith expect a blessing on every hymn and psalm sung in our public services.

"The Gospel is for all men. It has truths for the simple, and doctrines for the wise. It meets the varying needs of all. And is it not so, too, with music? It speaks to all men. It has varying tones, but in one way or another, it affects the simplest and most cultured. It appeals to men in joy and in sorrow. It defies all lines of nationality or language, and is appropriated by all according to the needs of each. We know that simple airs, which musical pedants despise, touch the hearts of men to their depth, and exercise a most powerful influence over their lives. And on the other hand compositions which seem confused sounds to the uninitiated, are a source of deepest inspiration to the cultivated ear. Here then is no room for intolerance. Let us appreciate the rights and feelings of those whose tastes differ from our own.

"There is ample scope for the exercise of Christian charity in the mutual relations of choir and congregation. Let the choir be satisfied with leading the congregation, for of all places the chapel is the last where choral display shows to advantage. The genius of Nonconformity is distinctively congregational and not choral. On the other hand let the congregation ever remember that it is a solemn duty to follow the lead of the choir towards perfection in the singing of the sanctuary. The music in God's house must keep pace with the general advancement in the musical art. We are not to rest content with our present attainments. The rich pastures of modern hymnody are before us, and we are invited to go in and possess the land. It would be a great calamity if we forfeited our inheritance for want of faith in the goodness of the land."

NONCONFORMIST CHURCH MUSIC.

"While I am speaking of making progress in the art of singing in the sanctuary, let me express a hope that we shall be saved from becoming mere imitators of our friends of the Established Church. The Establishment has many excellencies which we would do well to copy, but let us bear in mind that we have not only traditions of our own to maintain and uphold, but we are also to be the conservators of a type of music peculiar to the chapel. There is a style of music which has its proper home and habitat in the cathedral and the parish church, and which will never find a

permanent place in the chapel and meeting-house. Just as there is a style of preaching which is in keeping with the associations of a high church, but, which would be altogether out of place in a chapel. Church music is one thing, chapel music is another thing, and often a very different thing. Now we are not to run away with the idea that there is no beauty and no value in chapel music. It is the natural product of Nonconformist soil. And all those who can understand the nature and spirit of Nonconformity, can understand and appreciate its native music. It may not be altogether as artistic as the music of other communities, but it is at least 'popular' in the best sense—that is, it touches the people. And let us not forget that it was our Nonconformist fathers who first loosed the tongues of the common people of England, and first taught them the songs of Zion. Surely then there is something worth preserving and cultivating in music, which did so much to revolutionize the religious history of our country. To say the least, the foremost place in English hymnody is taken by Nonconformists. This is proved by the fact that every Church Hymnal contains some of their writings. No hymn book would be complete without verses by Watts and Doddridge, and Wesley and Lynch. Let us honour our own then. While not depreciating those of others, we will be faithful to our Nonconformist productions. And we will no longer make the mistake of asking incredulously: 'Can any good thing come out of Nazareth?'

CHRISTIANITY ALONE SINGS.

"I would venture to suggest further that true progress in the art of sacred music must be the outcome of a completer consecration to the service of Christ. There is no music master like the Lord Jesus. His birth set all the angels singing, and His presence on earth sets men singing, too. It is remarkable that before Christ came the world did not know how to sing. Harmony and counterpoint were unknown arts till Christ came to bring harmony out of the confusion of the human heart. And there is no genuine singing to-day outside the influence of Christianity. Philosophy does not sing and never has done. Infidelity is dumb and never utters a gladsome note. Heathendom makes a discordant noise, but does not sing. Christianity alone sings. And if we want to improve our singing we must come nearer Christ and catch the sound from Him. My dear friends in the choirs assembled here, let me ask you to take your keynote from Him, and if you can catch His Spirit I am willing that the form should take care of itself."

THREE CHARACTERISTICS OF GOOD SINGING.

"I would venture to express this further hope—that these three characteristics should always distinguish your singing: *Simplicity*, *Sincerity*, and *Spirituality*. Without simplicity the congregation cannot join you; without sincerity Christ will not join you; and without spirituality, whatever else you may have, your music is only a 'sounding brass or a tinkling cymbal.'"

"May God give us all the true gift of music by opening our ears to hear His Word, by loosening our tongues to tell forth His praise, by inspiring our hearts with a knowledge of our sonship of the Father! And so we shall be of that choir who shall make the harmony of the world to come. We are training ourselves and are being trained for that. Hard, adverse conditions have no right to discourage us. The new song is to be the one sung by those who have come out of great tribulation. We are being educated for the eternal music of heaven. Its elements are with us now in the knowledge of Jesus Christ; to them may we be faithful, and so do our part rightly both here and hereafter. Amen."

Tenors.

The following letter, written by the Organist of Upper Holloway Baptist Chapel, appeared in the *Daily News* on the 4th ult. :—

SIR,—You have published some remarks relative to the dearth of good tenor singers. As one who has studied the art of voice-training for years, will you allow me to say a few words on this subject? The reason of the scarcity of good tenors is a much simpler one than is commonly supposed. It is not that there are few voices of the tenor quality; it is that such voices are nearly always wrongly trained and misused. This is owing to the opinion everywhere prevalent that men should use what is called "chest-voice." Thousands of good tenor voices are being injured, and many completely ruined, in music schools and academies all over the country, year after year, simply because teachers, almost without exception, train men's voices on this principle. Pupils are told that men possess two qualities of voice—viz, "chest-voice" and "falsetto"—and are taught to believe that the former is the right voice to use and the latter the wrong one; and that the former is natural and the latter artificial. This belief, however, is altogether erroneous. When a boy's voice changes (or "breaks," to use the more familiar though less accurate term) he feels as though he had two separate voices, the lower part of his vocal compass being thick and heavy in quality, the upper part being thin and light; the lower part seeming to be the beginning of the new, man's voice; the upper part seeming to be (as it is) the remains of the old, child's voice: the two voices not blending but overlapping. Now the former of these voices, commonly called the "chest voice," is the wrong voice to train and develop; the latter, occasionally termed "head-voice," but most frequently known as "falsetto," is the right one. The more the "chest-voice" is used the weaker will it become, and the more decided will be the "break" between the two voices. On the other hand, the more the "head" or "falsetto" voice is used the stronger will it become, and (if trained downwards instead of upwards) the less will disappear, and there will be but one quality of voice throughout the entire compass—not "falsetto," but a pure, round, flexible voice, which will never wear out while bodily health and strength remain. This is a fact which I have proved by experience, and it is none the less true because it is not generally known. But it may be asked, "Would not this wrong method of training affect bass voices as well as tenors? Why then should there not be a scarcity of good basses?" The answer is that it does affect their quality to some extent, but the bass voice is a much stronger voice than the tenor, and will bear a much greater strain. Moreover, it is not forced up like the tenor voice, the high notes being only occasional, not frequent and long-continued as in tenor music. Consequently basses and baritones, although frequently wrongly used, will stand years and years of wear and tear, while tenor voices will succumb to ill-usage in a very short time. In conclusion, then, I repeat that it is not that there is any dearth of voices of the tenor quality, but that these voices are trained on a false method. There is no lack of good material, but it is spoilt in the making up.—I am, sir, yours obediently,

E. DAVIDSON PALMER,
MUS. BAC., Oxon.

The following reply appeared on the 5th ult. :—

SIR,—In the interest of voices, and of the vocal art, the letter of Mr. Palmer should not pass unchallenged. Example is better than precept. If Mr. Palmer's way of teaching is correct, it follows that the greatest voices of the century were wrongly treated. John Braham, Mario, Sims Reeves, and De Reszke, were each and all baritones, developed into high and powerful tenors—i.e. progressing upwards, not "downwards." Albani's

wonderful contralto was worked into almost a soprano voice; and, in a similar way, the basso profondo of the unrivalled Lablache expanded upwards to the baritone register. Mr. Palmer's topsy-turvy system must infallibly produce unpleasant quality of voice, faulty intonation, and, as a sequel, the early and complete collapse of the singer.—I am, sir, yours obediently,

EDWARD BRAHAM.

What Sankey says of His Music.

"I AM aware that my music is criticized by those who are fond of the higher grade. They say my songs will not do for the choir. I never intended my gospel hymns for use in churches. I prepared them at first expressly for my own use. Mr. Moody and I, when we were selecting songs to form the Gospel Hymn Book, always consulted the availability we could put them to in our evangelical work. We had no thought of choir music. Hence the criticisms that classicists pass upon my songs will not admit of argument or denial from me, because I intended them in the beginning for my sole use."

Mr. Sankey places "Ninety and Nine" at the head of the list of his hymns for effectiveness upon hearers. Next he places "Jesus of Nazareth passeth by" and "Nothing but Leaves."

Of the origin of the first of these he says:

"I well remember how I came to compose the music to the words. It was done on the spur of a great and exalted feeling. When I was going from Edinburgh to Glasgow I picked up a paper in the train and came across the words. They at once struck me as being full of feeling, so I hid the paper away in my pocket. The words rang in my ears. At Glasgow we had a glorious meeting. Mr. Moody preached from the twenty-third psalm. He touched the hearts of the people. When he was about to close his sermon I did not know what to sing. I wanted to select something appropriate to the sermon, but I found nothing suitable. Those grand words, full of poetry, simple, yet beautiful—'He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths of righteousness for His name's sake,'—as Mr. Moody closed with them, acted as an inspiration. I hastily pulled the crumpled newspaper from my pocket, and sang the words of 'The Ninety and Nine' to music that came to me then and there. I did not know how the accompaniment would go. The feeling of the moment carried me through, and I afterward wrote the music."

Haydn and "The Creation."

SOON after leaving London, where the words of "The Creation" had been given him by Salomon, Haydn set about composing the music. "Never," he says, "was I so pious as when composing 'The Creation.' I knelt down every day and prayed God to strengthen me for my work." It was first produced on March 31st, 1799, his sixty-seventh birthday, at Vienna, and was at once accorded an extraordinary share of popular favour. There is a pathetic story of the last performance of the work at which Haydn, in extreme old age, in 1808, was present, when Salieri conducted. He was carried in an armchair to the hall, and received there with the warmest greetings by the audience. At the sublime passage, "And there was light," Haydn, quite overcome, raised his hand, pointing upwards, and saying, "It came from thence." Soon after this, his agitation increased so much that it was thought better to take him home at the end of the first part. The people crowded round him to take leave, and Beethoven is said to have reverently kissed his hand and forehead.

Nonconformist Church Organs.

THE CITY TEMPLE,
HOLBORN VIADUCT, LONDON, E.C.

THIS instrument was built by Forster & Andrews, of Hull, and was opened May 1st, 1876.

Great Organ, CC to G.

	Ft.	Tone.	Pipes.
1. Double Open Diapason	metal	16	56
2. Open Diapason Major	metal	8	56
3. Open Diapason Minor	metal	8	56
4. Gamba	metal	8	56
5. Hohlflöte	wood	8	56
6. Principal	metal	4	56
7. Harmonic Flute	metal	4	56
8. Twelfth	metal	2 $\frac{3}{4}$	56
9. Fifteenth	metal	2	56
10. Mixture (5 ranks)	metal	—	280
11. Posaune	metal	8	56
12. Clarion	metal	4	56

Swell Organ, CC to G.

13. Lieblich Bordun	wood	16	56
14. Open Diapason	wood and metal	8	56
15. Gamba	wood and metal	8	56
16. Viole d'Amour (grooved into 15)	metal	8	44
17. Voix Célestes	metal	8	44
18. Principal	metal	4	56
19. Harmonic Piccolo	metal	2	56
20. Mixture (3 ranks)	metal	—	168
21. Horn	metal	8	56
22. Oboe	metal	8	56
23. Clarion	metal	4	56
24. Vox Humana	metal	8	56

Choir Organ, CC to G.

25. Violin Diapason	metal	8	56
26. Lieblich Gedact	metal	8	56
27. Dulciana (grooved into No. 26)	metal	8	44
28. Flauto Traverso	metal	4	56
29. Flautino	metal	2	56
30. Corno di Bassetto	metal	8	56

Pedal Organ, CCC to F.

31. Large Open Diapason	wood	16	30
32. Bourdon	wood	16	30
33. Quint	wood	10 $\frac{3}{4}$	30
34. Principal	metal	8	30
35. Violoncello	wood	8	30
36. Trombone	wood and metal	16	30

Couplers.

37. Swell to Great.	42. Great to Pedals.
38. Swell to Pedal.	43. Choir to Pedals.
39. Swell Octave.	44. Great Suboctave.
40. Swell Suboctave.	45. Pedal Octave.
41. Swell to Choir.	

Tremulant to Swell, by Pedal. Six Composition Pedals to Great, and Swell Organ.

Pedal Board Concave and Radiating.

The Case is of Classic design, with Circular Towers, and carried out in selected Pitch Pine.

The front Pipes are handsomely decorated.

Recapitulation.

Great Organ	12 Registers	896 Pipes.
Choir Organ	6 " "	324 " "
Swell Organ	12 " "	760 " "
Pedal Organ	6 " "	180 " "
Couplers	9 " "	— " "

Grand Total . 45 2,160 "

The whole of the Bellows, Feeders, and Hydraulic Engines are placed in the basement of the building from which the wind is conveyed, through metal tubes, upwards of fifty feet, to the Organ.

Inquiry Column.

WE now devote space for the purpose of enabling our readers to procure information upon subjects that come within the scope of the JOURNAL. Questions sent to us shall appear, and we shall be glad to receive replies, which shall appear the following month. We cannot undertake to answer the questions ourselves the intention being that this column should be devoted to the interchange of opinion. Questions and replies (*written on one side of the paper only*) should reach us not later than the 20th of the month.

QUESTIONS.

(46) CANTATA WITH ORCHESTRAL ACCOMPANIMENTS.

I want to find a Cantata with really easy orchestral accompaniments for a small band. Can anyone recommend something suitable?—A. G.

(47) DIVISION OF WORDS.

As the words "abasing, confiding, deposing," when set to music, could be divided thus, viz.—"a-bas-ing, con-fid-ing, de-pos-ing," or thus, "a-ba-sing, con-fi-ding, de-po-sing," in what modern dictionary can these words be seen divided into three syllables?—H. F.

(48) EASY SONATAS.

Can any of your readers recommend me some easy sonatas for the organ?—W. T.

(49) CORNET TUTOR.

Which is the best instruction book for the Cornet?—TRUMPET.

(50) MUSICAL WORKS.

Will some reader of your valuable paper kindly inform me the publishers and prices of the following works: Sedley Taylor on "Sound and Music," Ouseley's "Harmony," Day's "Harmony," Hawkins' "History of Music"?—G. F. B.

ANSWERS.

(41) MUSICAL DICTIONARY.

Stainer & Barrett's dictionary (Novello & Co.) is a good one. I forget the price, but I think it is 7s. 6d.—T. F.

Hills has published a small dictionary of musical terms, price 1s. and can be had at Brewer & Co.'s.—A. Z.

(42) SHORT VOLUNTARIES.

"Learner" should see Hiles' short voluntaries; also Smart's short and easy pieces. They are all published by Novello.—E. R.

Dr. Spark has arranged some fairly easy and short voluntaries. They are published by Ashdown, Hanover Square.—ORGANIST.

(43) CONDUCTING.

"Conducting" cannot be taught by book. Certain simple rules as to various methods of beating time are of course to be found in many instruction books. But to be an efficient conductor a man wants tact, good judgment, firmness, in addition to musical abilities.—ANDANTE.

(44) ORGAN CONSTRUCTION.

It is impossible to reply to "Organist's" question without knowing the qualities of the stops. As a *general* rule, however, I have found it better not to use old stops, though occasionally something worth preserving is found in a worn-out organ.—PERFORMER.

(45) HARMONY EXERCISES.

Hiles' exercises (Brewer & Co.) will suit "Lady Organist."—T. B.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BETHNAL GREEN.—At the Harvest Festival Services in connection with the Bethnal Green Road Congregational Church the organist and choir-master, Mr. H. W. Dunkley, gave short organ recitals, including the following:—Gloria (Twelfth Mass) (Mozart); March in G (Smart); Andante in G (Bastie); March of the Jewish Warriors (Shinn); Vienna March (Scotson Clark); "The marvellous work" (Haydn's "Creation.") Sermons and addresses were given by the minister, the Rev. J. Stockwell Watts, and the church was suitably decorated.—Special Musical Services in connection with the re-opening of the organ (which has been rebuilt and enlarged by Messrs. Norman Bros. & Beard, of Norwich) at Dr. Stephenson's Home, Bonner Road, were held on September 27th, under the conductorship of Mr. F. A. Mann, the newly appointed organist and choir-master. Organ recitals were given by Dr. Bridge, Dr. Mann, and Mr. E. H. Turpin to large and appreciative congregations.

BLACKHEATH.—Mr. J. H. Maunder, who has for several years been engaged by Mr. Sims Reeves as his accompanist, having resigned his position as organist and choir-master at St. Paul's, Forest Hill, London, has accepted a similar appointment at the Congregational Church, Blackheath.

CITY.—On Monday, September 30th, the choir of Barbican Congregational Church, assisted by a contingent from Myddelton Road Church, gave selections from Handel's "Messiah." The soloists were: Miss Nellie Jones, Miss Alice Herslip, Mr. H. D. Field, and Mr. Frank Pridmore, each of whom was well received in their several parts. The choruses were interpreted with much taste and skill, eliciting hearty approval from the audience. Mr. George Male conducted with judgment, and Mr. Arthur Briscoe ably presided at the organ.—The City Temple Thursday Concerts commenced again on the 3rd ult., when the church was well filled. This was the 273rd concert.—Harvest Festival Services were held in the City Temple on the 13th ult., when special music was sung. In the afternoon the Sunday scholars gave a Service of Song.—On the 14th an entertainment was given in the schoolroom. The programme comprised a cantata and tableau by the scholars, songs, recitations, etc.—On Friday, October 18th, the choir (together with the staff) of the City Temple, were most hospitably and pleasantly entertained by Mr. and Mrs. J. Morgan Richards.—Mr. W. Lake, on resigning his post as organist at Fetter Lane Chapel, has been presented by the choir with a Bible.

CLAPTON.—Mr. Robert Hainworth, F.C.O., has resigned his post as organist of Clapton Park Congregational Church on account of his removal to Croydon.

LAMBETH.—Harvest Festival Services were held at Christ Church, Westminster Bridge Road, on the 10th and 13th ult. The building was beautifully decorated, and the musical service was well rendered by the choir, and gave great pleasure to the crowded congregations. In addition to special psalm and hymns, the service included Tallis's "Festal Responses," a Magnificat and Nunc Dimittis in G, by J. R. Griffiths; an anthem,

"The Lord hath done great things," by Henry Smart; the "Hallelujah Chorus," by Beethoven, and concluded with Sir John Stainer's "Sevenfold Amen." Mr. J. R. Griffiths presided at the organ, and the sermons were preached by Rev. Newman Hall, LL.B.

LEYTONSTONE.—The Harvest Festival held in the Cann Hall Baptist Chapel (minister, Rev. G. P. Ennals) was kept on the 3rd ult.; when the choir, with full band and chorus, gave a sacred cantata, entitled "A Daughter of Moab." The chapel was crowded by about 1,000 persons. Mr. Witney, choir-master, conducted. The singing was kept well together. The choruses were all rendered in a highly efficient manner; and the interest in the sacred story grew with the progress of the work, which consists of 24 numbers. The stalking famine described in despairing phrases, and the anguish of Naomi and Ruth, give place in the second part to unexpected gladness and thanksgiving. The third part is lively with scenes in the harvest-field. The chorus (sopranos and altos), "Gleaning, gleaning," and the full chorus "Praise Him on the harp," are distinctly joyful melodies. The piece reaches its climax in the chorus "Sound the timbrels." The Wedding March (instrumental) is good; and in the last part Ruth declares in a fine solo "The cloud of our woes has drifted leaving sunshine everywhere." The final chorus "Praise ye the Lord" gives a most devotional effect to the whole narrative, which throughout is a happy lesson on patience, trust, and prayer.

PECKHAM.—In connection with the Clifton Congregational Church and Pastorate Anniversary Services, a very successful choral festival was held on Wednesday evening, the 16th ult., in the church, which was prettily decorated with plants and flowers. There was a good attendance considering the inclemency of the weather. The choir (a contingent of the Nonconformist Choir Union) including members from Christ Church choir, Westminster; York Road Congregational, Walworth, etc., and the Clifton Church choir, was under the able direction of Mr. Thomas S. Wyard, the energetic conductor of the Clifton Choral Society, and their rendering of the various anthems was highly satisfactory. The anthems included Macfarren's "A day in Thy courts," Bennett's "O that I knew where I might find Him!" Bunnett's "Magnificat," Rea's "My soul truly waiteth still upon God," "How lovely are the messengers," from "St. Paul." The soloists were Miss Edith Luke (gold medalist, London Academy of Music) and Mr. W. H. Stokes. Special mention should be made of Stainer's Harvest Anthem, "Ye shall dwell in the Land," the bass solo in which was sung by Mr. W. H. Stokes, the quartette by Miss Edith Luke, Mrs. Loftus, Mr. Frank Taylor and Mr. Stokes, their voices blending with beautiful effect; and Elvey's "Praise the Lord and call upon His Name." Miss Edith Luke gave an expressive rendering of Coenen's "Come unto Me," and "I will extol thee" from Costa's "Eli." Mr. W. H. Stokes sung with much feeling "The light of life," and Piccolomini's "Eternal Rest." Between the first and second parts the Rev. H. J. Perkins delivered a short address. The service concluded with the hymn "Now thank we all our God," followed by the Benediction. Mrs. F. L. Taylor, organist of the church, presided at the organ, with her usual efficiency.

STOKE NEWINGTON.—A special Harvest Thanksgiving Service was held on Wednesday evening, the 9th ult., in Abney Congregational Church. The church was tastefully decorated with flowers, fruit, etc.; and the anthems were sung by the choir:—"The Harvest-tide Thanksgiving" (Barnby); "Blessed be the Name of the Lord" (Gadsby); "Sing to the Lord of Harvest" (Barnby); and the *Gloria in Excelsis* from Mozart's Twelfth Mass. Several hymns from the "Congregational Church Hymnal" were sung by the congregation.

The Rev. William Spensley occupied the pulpit, and delivered a brief and earnest address appropriate to the occasion. The offertory was for the Congregational Church Aid and Home Missionary Society. Mr. E. Burritt Lane, Mus. Bac. T.C.T., L. Mus. T.C.L., presided at the organ, and played the following voluntaries:—Cavatina in D (Raff); Romanza with Chorale (H. J. Stark); and Offertoire in F, from No. 1 of Lefebure-Wély's "Modern Organist."

SYDENHAM.—Harvest Thanksgiving Services were held at the Wesleyan Chapel on Sunday September 29th. The chapel was decorated in keeping with the season of the year and the subject celebrated. The musical part of the service, which was under the direction of Mr. Pettengill, included the following anthems, "All ye nations praise the Lord" (Müller), and "O, Lord, how manifold!" (Barby), sung in the morning; and in the evening, "Lord of all power and might" (Minshall), "Ye shall dwell in the land" (Stainer), solos by Mr. H. Blackmore and Miss Workman; and "Brightest and Best" (Dr. Hall), solo by Mr. B. Marsden.—On the following evening the members of the choir sat down to tea together, and afterwards gave a concert in the schoolroom. The harvest decorations, which had been used in the chapel on the previous day, were transferred to the schoolroom for this occasion, and tastefully displayed about the platform and around the walls. The programme opened with an anthem, "All ye nations," by the choir. Miss Workman sang, impressively, "Lead, kindly Light," and later "Consider the lilies," the latter being encored. Miss Ashby received a similar compliment for her singing of "Side by side to the Better Land," and "Mother's Love" was given by Miss Checucci. Mr. T. Marsden received an encore for both his songs—"Light," for which on demand he substituted "Ruth," and "Cavalry," which he was called upon to repeat. For "Light and Darkness," Miss Westlake gained an encore, as did Miss Brown with "Glory to Thee, my God, this night," which she repeated. An effective rendering of the duet, "Ora pro nobis," by Miss J. Mann and Miss Chamberlain, led to a well-merited demand for its repetition, which was complied with. Miss Kate Mann and Mr. A. Pettengill shared the accompaniments. The Rev. J. Rhodes during the evening read an interesting paper on "Music."

TOTTENHAM.—On Thursday, the 10th, and Sunday, the 13th, ult., Harvest Thanksgiving Services were held in High Cross Congregational Church, which was very crowded on each occasion. The church was beautifully decorated. The music was of a special character. On both dates Gaul's cantata "Ruth" was given by a choir of more than sixty voices—on the Thursday with orchestral accompanists. Mr. Fred S. Oram (who has recently been appointed choirmaster) conducted with much ability. Mr. W. G. Valentine was leader of the orchestra, and Mr. A. J. Wilmott presided at the organ. The performance was an exceedingly creditable one, and augurs well for the musical work of the Church in the future. On the Sunday, besides the cantata, the following pieces were sung: "The Heavens are telling" (Haydn), "Hallelujah Chorus" (Handel), Anthem, "Thou crownest the earth," and "O praise the Lord" (Motet), "Ave Verum" (Gounod), Te Deum in F (Smart), Magnificat.

PROVINCIAL.

BIRMINGHAM.—Mr Walter Humphries, who has been organist and choirmaster of Wesley Chapel, West Bromwich, since 1885, has been appointed to a similar post at Carr's Lane.

BOLLINGTON.—A new organ has been erected in the Congregational Church, at which Rev. H. L. Griffiths is pastor. Sermons were preached by Revs. G. J. Allen

and T. W. Pinn. In the afternoon a sacred cantata, "A Daughter of Moab," was rendered. The organ, a two-manual one, cost £162, of which £154 was raised during the day in subscriptions and collections.

CANTERBURY.—A large audience assembled in the Congregational Church, on the 1st ult., to hear an organ recital by Mr. C. S. Jekyll, organist of the Chapels Royal, on the fine instrument built two years ago by Messrs Forster and Andrews, of Hull. The collection realized £7. The Rev. B. Price (pastor) proposed a vote of thanks to Mr. Jekyll for his kind services, which was heartily carried. The programme included selections from the works of Handel, Bach, Spohr, Wesley, Rea, Jekyll, Widor, Dubois, Auber.

CARDIFF.—On Sunday, Sept. 29th, Thanksgiving Services were held at Roath Road Congregational Church. Two excellent sermons were preached by the Rev. Mr. Brown, of Penarth, to good congregations. The church was very tastefully decorated for the occasion. Appropriate anthems and hymns were sung by the choir, the congregation joining very heartily in the singing of the hymns. On the whole a very pleasant day was spent in worship and thanksgiving to God for so bountiful a harvest.

DUNDEE.—A new organ has been opened at Hollins Grove Chapel, of which Rev. Jenkyn Jones is pastor. At the opening service, Mr. Dearnley, of Ashton-under-Lyne, gave an organ recital. The organ, which is a very fine instrument, has been paid for by subscriptions raised by the congregation.

EDINBURGH.—Lauriston Place Church, of which Dr. Robert Whyte is the honoured pastor, was founded more than a hundred years ago by a secession from Nicolson Street Church, then under the ministry of Adam Gib, on the question of lifting the cup at the Lord's Supper. The shades of these faithful testifiers of old must have been strangely moved if they were permitted to "revisit the glimpses of the moon" on the 3rd. ult. when the new organ was opened in presence of a sympathizing audience that crowded the church from floor to ceiling. Dr. MacEwen of Claremont Church, Glasgow, roused the Secession Church more than thirty years ago, when he took his bold step for improving the service of praise by asking permission to use the organ, which had already secured a habitation in his church. This request the Synod refused, under the guidance of such men as the late respected Dr. McKerrow, of Bridge-of-Teith, the historian of the Secession, who declared with all the solemnity of his character that if organs were introduced the outcome would be that we should have the bagpipes playing next, and as a necessary consequence dancing on the green! Those days are now happily past; and the successors of the upright but stern protesters against the "kist o' whistles" now rejoice in their liberty. Lauriston Place Church was, like her sister, a little antiquated; but a new spirit arose, inspired chiefly by the youthful members yearning for a more beautiful form of worship; and ultimately a lady member of the congregation, who modestly wished to remain anonymous, offered a Bell organ of the value of £200. This was accepted, and its use sanctioned by the congregation. Again the anonymous lady stepped forward with £100 as the nucleus of a fund to purchase a large organ, and within a month a sum of £1,000 was subscribed. The instrument, a noble one, built in accordance with a specification drawn up by Sir Herbert Oakeley, is admitted to be one of the finest in the Scottish metropolis.

ERDINGTON (BIRMINGHAM).—An excellent two-manual organ, built by Messrs. Nicholson & Co. of Worcester, was opened in the Congregational Church, on Sept. 25th, by Mr. Astley Langston, from whose specification the

instrument was built. The great organ contains six stops, the swell six, pedals one, with six couplers.

LEEDS.—The 26th Annual Concert in connection with the Leeds and District Band of Hope was given on Sept. 28th before a large audience. The principals were: Miss Alderson (soprano), Mr. George May (alto). The choruses and part songs were sung by a choir of 500 voices. Mr. H. Holden presided at the organ, and Mr. J. Kinder conducted.

LINCOLN.—The Baptists in St. Benedict's Square, have just added to the Thomas Cooper Memorial Church a very fine organ. The opening ceremony took place on the 10th ult., when an organ recital was given by Mr. C. W. Page, organist of Wesley Chapel, Lincoln. The instrument consists of two manuals and independent pedal organ, and contains in all 822 speaking pipes.

LLANDILO.—The first musical festival has been held by the churches in the Llandilo district, Mr. R. C. Jenkins, of Llanelly, was conductor; the Revs. D. James and M. Jones, and Messrs. G. Jones, T. Parry, and others took part.

MARLOCK.—The Rev. J. Leon Thomas, pastor of the Congregational Church, was married, on the 9th ult., to Miss A. Edwards, organist of the church at Avonmouth. The ceremony took place at Arley Chapel, Bristol.

NEWCASTLE.—The united Wesleyan choirs of Northumberland and Durham have had a most successful festival. The Townhall was crowded to the doors, and the enthusiastic proceedings were presided over by the Mayor, Mr. T. Richardson, who is a local preacher and a class-leader in the Brunswick Circuit, and a most enthusiastic and hardworking toiler in the Methodist Church in Newcastle.

NORTHAMPTON.—The friends at King Street Chapel propose to utilize their new organ at other times than the Sunday services, and are arranging for a series of sacred concerts during the winter.

NOTTINGHAM.—Dr. Allon delivered an address on "Congregational Worship" in Addison Road Chapel, in connection with the choir festival. He insisted upon the necessity of entire sincerity in hymnology, and also psalmody. In congregational singing it was better to sacrifice a little æstheticism to gain general heartiness and sincerity. The choir must be subordinated to the congregation, and the services regulated by the minister, and not by the precentor.

PENDLETON.—Harvest Thanksgiving Services were held in the Baptist Chapel, Nursery Street, on Sunday, September 22nd, when two sermons were preached to good congregations, by the Rev. J. G. Skemp, M.A., and the following anthems were very nicely sung by the choir, "Thou visitest the earth" (Dr. Green), "Blessed be Thou, Lord God of Israel" (James Kent), and "Ye shall dwell in the land" (J. Stainer). The solo was taken by Miss Gladys S. Pritchard, pupil of Mr. F. H. Dale, Manchester; and she also gave at the social evening of Wednesday 26th two songs in excellent style. The company was favoured in addition with a song from Mr. James Johnson. Organist and accompanist, Mr. Ritche Johnson.

REDDITCH.—New schoolrooms in connection with the Congregational Church were opened on the 9th ult., by Councillor T. Rowley Hill, of Worcester. The cost, exclusive of the ground, has been about £580, of which about £50 is still required to be raised. In the evening a crowded meeting assembled to hear selections from "The Messiah," which were rendered by a large and well-trained choir. At the public meeting an illuminated address was presented to Mr. J. W. Adams, architect, in recognition of his services, which have been rendered gratuitously.

ROCHESTER.—A new organ has just been erected in the Vines Church, by Eustace Ingram, of Holloway. The instrument has seven stops on great, and eight on swell organs, together with one on pedal, and four coupler, and is contained in the handsome case of the old organ, which was originally built for the Marquis of Anglesea. The organ was formally opened on Wednesday, 16th ult., by Mr. J. R. Griffiths, of Christ Church, Westminster Bridge Road, who gave a recital. His selection included pieces by Bach, Smart, Lemmens, Salomé, etc., and these were interspersed by vocal solos, and by choruses, excellently rendered by the choir. There was a crowded congregation. On this occasion the church was lighted by electricity for the first time.

SHEFFIELD.—The Saturday Evening Free Entertainments which were carried on so successfully in connection with Cemetery Road Chapel last winter, have been resumed.

SUTTON COLDFIELD.—The annual Harvest Thanksgiving Services were held in the Congregational Church on Sunday, Sept 29th. The pastor, the Rev. J. Shillito preached in the morning from Psalm lxx. xi.: "Thou crownest the year with Thy goodness, and Thy paths drop fatness;" dwelling on the goodness of God in winter, in spring, in summer, and in autumn. At the evening service the text was Psalm xlvii. 6, 7: "Sing praises to God, sing praises: sing praises unto our King, sing praises. For God is the King of all the earth: sing ye praises with understanding;" the subject being the duty of praising God, and the duty of praising God in song. Anthems were sung at both services, viz., "Ye shall dwell in the land" (Stainer) and "While the earth remaineth" (Berthold Tours). The solos were efficiently rendered by Miss Hathaway and Mr. George Dugard. Mr. Hathaway presided as usual at the organ. The Service of Song throughout was thankful and vigorous.

SWANSEA.—Mr. W. T. Samuel, the musical conductor of the Bellevue Baptist choir, and an enthusiastic advocate of the Tonic Sol-fa system, has just been presented with a handsome gold watch and chain, and an address which was printed on satin and framed in a splendidly choice frame of ebony relieved in gold, as a recognition of his musical efforts.

WORTHING.—On Wednesday, the 9th ult., an Organ Recital and Service of Praise was given in the Congregational Church, Mr. E. Minshall, of the City Temple, presiding at the organ. Hymns, chants, and anthems from the "Congregational Church Hymnal" were sung by the choir and congregation. Miss Evelyn Padwick from the Brussels Conservatoire sang "There is a green hill" (Gounod) and "I know that my Redeemer liveth" (Handel) with much feeling. Mr. Minshall played five solos on the new organ just erected by Mr. Browne of Deal.

Correspondence.

We shall be glad to receive communications from any of our readers on questions likely to be of general interest.

FINSBURY PARK CONGREGATIONAL CHURCH.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I regret to say that your paragraph in the last issue concerning the above church is, unhappily, only too true, and that the report which appeared in the local newspapers was substantially correct. What the "Evicted Choir" thought of the proceedings in question

appears from a series of resolutions passed at a meeting held since the church meeting, copies of which I enclose. To place the matter beyond all doubt I beg to call the attention of your readers to what purports to be the official record of the church meeting in question, as given in the *Finsbury Park Congregational Church Magazine* for October.

After giving a slightly garbled version of the preliminary proceedings, the narrator (probably Mr. Davies himself) continues:

"Mr. Adamson [the deacon's secretary] read the deacons' statement, which showed that for some long time past the *leading members* of the choir had been *working out of harmony* with the deacons, whose control they at all times resented. This was proved from *their own letters* which were read to the meeting. It was also *clearly demonstrated* that there had been concerted action on the part of *some* of the choir to *account* for their absence on the 28th July."

The italics are my own. The above comprises all the charges brought against choir, secretary, and organist. "Some of the leading members" (presumably the committee?) had been so perverse as not to see "eye to eye" with the deacons in everything, and actually "resented their control." The letters referred to were those written—not *before*, but *after* the disbandment, and naturally were resentful in character. Then the conspiracy which was "clearly demonstrated" (though not a vestige of proof was alleged!) was one to *account* for their absence on the 28th July, which not "some" only, but *all* did at once, when called together for that purpose.

Then follows this sentence:—

"Mr. Davies explained his personal share in the matter, and fully identified himself with all that the deacons had done."

Mr. Davies's "personal share" was to send a telegram to Mr. Adamson concurring in the action of the deacons without so much as asking any of the choir or its officials for a word of explanation! But he did more than this at the meeting; he threatened, *more than once*, to resign if a vote of censure on the deacons was carried. Why is there not a word of this in the report? Is it honest, to say the least of it, to suppress the vital fact that governed the whole situation?

But I pass on. Four members are then mentioned as having spoken "in terms of satisfaction at the way in which the deacons had conducted this unpleasant business," and the following resolution was moved and seconded by two of them:—

"Having heard the statements of *both sides* to-night in regard to the disbandment of the choir and (*upon his refusal to resign*) the dismissal of the choir-master and organist, this meeting ratifies what has been done, and is of opinion that the pastor and deacons have acted according to their best judgment, and *heartily* deserve the *fullest* confidence of the church."

[N.B.—If this was their *best* judgment, then "bad is the best"!]

The attempt on the part of Messrs. Hawkins and Ainger to answer the new charges brought against them at the beginning of the meeting is described thus: "An attempt on the part of one or two of the *choir members* to *continue the discussion* was overruled." In plain English they were forcibly "put down." Then follows an amendment, censuring the diaconate, and the result of the voting is thus set forth:—

"This amendment on being put to the meeting was supported by ten choristers, and two sympathizers—" [Why this distinction?]—"while the original resolution was *heartily* carried by over 300 members present;" thus again concealing the fact that a large number abstained from voting either way.

The closing paragraph is so remarkable that I give it entire:—

"Comment is needless, but the executive of the church desire to take this opportunity to acknowledge this thorough vote of confidence with *genuine satisfaction*. It will have a very healthy effect upon the future of the church. And this is already apparent in greater enthusiasm and more earnest consecration in all departments of our church work. For the present *chants and anthems have been dropped*, and we propose until this year with its special work is done, to confine ourselves to *simple* music. We shall shortly, however, consider the whole subject of church psalmody, in consultation with capable advisers, and present a scheme to the church after due notice." [Italics my own.]

And that is all. Anything more callous and heartless could hardly be conceived. I leave your readers to judge of the spirit and temper of an executive which could thus record with "genuine satisfaction"—and without a syllable of pity or regret—the expulsion of an organist who had served the church for eleven and a half years (nine of them without fee or reward), and a faithful and devoted choir of nearly fifty ladies and gentlemen. If this proceeding is to have a healthy effect on the future of the church, there must be "dead men's bones and rottenness" within it at present. Save me from such a church!

Thanking you and numerous friends for their sympathy with us and our choir-master, and apologizing for so trespassing on your space,—I am, yours truly,

ONE OF THE EVICTED.

[ENCLOSURE.]

At a meeting of the late choir of Finsbury Park Congregational Church, held September 25th, 1889, Mr. Sidney Williams in the chair:

It was moved by Mr. Ross, seconded by Mr. Tyler, and unanimously resolved:—

I.—"That we, the members of the late choir of Finsbury Park Congregational Church, having heard from Messrs. Ainger and Hawkins the full report of the proceedings at the Special Church Meeting held on the 11th inst., hereby beg to record our protest against the unfair method of procedure adopted by the *chairman* on that occasion: (1) in compelling the organist and choir secretary to make a statement before having an opportunity of hearing what charges were to be brought against them; (2) in allowing the deacons' secretary to make a statement about transactions that happened *six months* before the occurrences to consider which the meeting had been called; and (3) in preventing the above-named gentlemen from replying to the *new* charges then brought up, after they had been promised the right of reply. And we think such conduct vitiates the whole proceedings."

It was moved by Mr. Adams, seconded by Miss Rose Legg, and unanimously resolved:—

II.—"That we beg to express our regret and surprise that the church should have approved of the action of the deacons and come to the decision that it did; while at the same time expressing our belief that that decision was mainly, if not entirely, due to the very uncalled-for declaration of the chairman that, in the event of a decision *adverse* to the deacons, he should immediately resign his office as pastor; thus raising an entirely false issue, and materially prejudicing our case."

It was moved by Mr. Tyler, seconded by Mr. Ainger, and unanimously resolved:—

III.—"That we (the members of the late choir) hereby desire to record our deep sympathy with Mr. A. J. Hawkins in the summary and unjustifiable treatment to which he has been subjected at the hands of the pastor, deacons, and members of Finsbury Park Con-

gregational Church. We think that such action, after the valuable services he has rendered to the church in the past, is greatly to be deplored, and we take this opportunity of testifying to our sense of his upright character and personal worth."

It was moved by Mr. C. Hawkins, seconded by Miss Davis, and unanimously resolved:—

IV.—"That copies of the above Resolutions be forwarded to Rev. T. Eynon Davies, and to Mr. Adamson, the deacons' secretary."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I was surprised, and indeed pained, to read that the Rev. T. Eynon Davies, a man well known in the Principality for integrity and fairness—a man of sterling, upright character—had sided with his deacons against the organist and choir of his church, and made the dispute a personal matter. Surely he ought not to have put himself in such a position! Then as regards the deacons, what are they? Only men, liable to err; and, indeed, that an error of judgment has been made is manifest. Setting aside the legal aspect of the question, and looking at the moral side, the responsibility of those deacons as affecting the organist and choir is very great. It is said the choir has been established many years: that their work has been a successful one, and the church has been benefited in many ways by their efforts. As their services were voluntary, I consider the conduct of the deacons in summarily dispensing with them, deserves grave censure. I do not know if any, or all, were members of the church or not; if so, the responsibility is very much intensified, for among them there may be some who may look upon the circumstances in such a way as to cause them to give up their religious connection, and sever their union with the church. I do indeed hope and pray that matters have not gone too far to effect a real reconciliation. If this cannot be, then it will stand to the everlasting disgrace of the church, and will damage the cause of Christ to a degree that no man can estimate; and I feel sure the pastor and deacons in coming years will look upon their action with feelings of pain and regret, as a great undoing of work done: of casting down, after having built up.—Yours truly,

A DEACON.

CARDIFF.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Perhaps you will be kind enough, with your well-known impartiality, to allow me a few lines in your much esteemed JOURNAL to express my gratitude to the many friends who have, in various ways, assured me of their great sympathy at the injustice the choir and myself received at the hands of the pastor and diaconate of Finsbury Park Congregational Church after nearly twelve years of service.

A large number of letters have been received on the subjects from well-known organists, to which, however, I have replied direct. I have no intention of commenting here upon the recent proceedings at the above church, as the facts have been fully set forth and discussed in your columns and those of the local Press, etc. One word more: I am but echoing the sentiments of very many organists and choirmasters when I say that a "Union" dealing with matters affecting Nonconformist musicians, such as your correspondent suggests in the JOURNAL for last month, would be a great boon and universally appreciated.—I am, sir, yours truly,

A. J. HAWKINS.

"I THINK WHEN I READ," ETC.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Were it only for giving us a new tune for "I think when I read that sweet story of old" the JOURNAL deserves well of Sunday School teachers and superintendents. We have had the tune in the school with which I am connected ever since its publication, and have found it a most welcome change from the unmusical "Greek Air." The children sing it heartily, and I had the satisfaction of being told by a teacher a few weeks ago, that the introduction of the new tune had been the "best hit" in the way of psalmody that I had made for some time. Your June number containing the tune ought to have a large sale; so, indeed, ought every number.

With much sympathy with you in your work,—I am, dear sir, yours truly,

AN OLD SUPERINTENDENT AND CHOIR-LEADER.

NONCONFORMIST ORGANISTS AND CHOIRMASTERS' ASSOCIATION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I was very pleased to see in the last number of the NONCONFORMIST MUSICAL JOURNAL, a letter from your correspondent "S," urging the necessity for forming a Nonconformist Organists and Choirmasters' Association and Library. I think your correspondent has hit the right nail on the head.

Such an institution, where we could meet for the purpose of hearing the experience, views, and suggestions of others, and be brought into social and friendly intercourse with each other, for the purpose of a mutual improvement, would be a boon, the value of which cannot be over-estimated.

The suggestion concerning the library is a step in the right direction, which if well carried out, will be a source of good to all organists, who, like myself, have to spend a considerable sum (out of our not over large salaries) in selecting music for our choirs.

The library should also be well stocked with theoretical and biographical works, and all new organ music should find a place therein as soon as published.

Your correspondent's idea, on the whole, is a good one; but, might it not be extended still further? I am disposed to think that a periodical examination for the purpose of granting certificates of proficiency to Nonconformist organists would be a useful institution, and would naturally have a beneficial effect upon the music of our churches, by stimulating our younger body of organists (of which I am a member) to greater improvement, both in themselves and their choirs.

This might easily be done if a few of our leading Nonconformist musicians would undertake to form themselves into a council and consider the matter.

A register of proficient organists could be kept, and our churches and chapels would then find no difficulty in procuring proficient men to conduct the musical part of their services.

That this matter be not allowed to drop is the earnest wish of,—Yours, etc.

G. H. M.

Reviews.

Etelka. A Romance of the Rhine. A Cantata written by Wm. Jones Hunt, and set to music by D. R. Munro. (Weekes & Co.; 14, Hanover Street, W. 2s. net.) This is only a short Cantata, written for soprano, tenor, baritone, and bass, and chorus. Mr. Munro,

though a young writer, knows how to write effectively, and this work will add to his reputation.

Pastorale for the organ. By D. R. Munro. (Weekes & Co., 14, Hanover Street, W. 4s.) A very melodious but simple composition, especially adapted to show off the soft stops of the organ.

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The Primitive Methodist Hymnal with accompanying tunes. Edited by George Booth, the harmonies revised by Henry Coward. (Joseph Toulson, Sutton Street, Commercial Road, E.) Our Primitive Methodist friends have always been known for the heartiness of their congregational singing. This new book ought to be most helpful to them, for it is a distinct advance upon anything they have had before. It contains over a thousand hymns, and for the most part the tunes selected have been very wisely chosen. Not only have many of the old standard Methodist tunes been included, but a goodly number of the best modern tunes have been inserted. The "Supplementary Tunes" will please the old folks, for such favourites as *Devizes*, *Cranbrook*, *Lydia*, are included. Expression marks are placed against every hymn, and it is a feature of the book that these marks are not overdone. It is altogether a good Hymnal and we trust the denomination will at once generally adopt it.

Peace I leave with you. Short Anthem by George Rayleigh Vicars, M.A. (Novello & Co. 2d.) A quiet meditative composition, admirably suited to the words.

Action Songs (with simple accompaniment) for children. Words and music by J. Clift Wade. (J. Heywood, Deansgate, Manchester. 6d.) This little book contains twenty-four songs well adapted for young children. Full instructions as to "action" are added to each piece.

Romance of Psalter and Hymnal: Authors and Composers. By the REV. R. E. WELSH, M. A. and MR. F. G. EDWARDS. (Hodder & Stoughton. 6s.) The object of this book is to meet and guide the new and keener curiosity, regarding the makers and the historic associations of the Hymns and Psalms, which has been excited by the multiplication of Hymnals. It is written in a popular style, and does not profess to be a complete book of reference; but it contains a vast amount of information respecting hymns and tunes, which is exceedingly interesting to all lovers of hymnology. It is divided into three divisions: viz., Part I. Psalter, Part II. Hymnal—both of which are written by Mr. Welsh; Part III., which is written by Mr. Edwards, gives brief but very entertaining biographical sketches of some of the best known modern hymn-tune composers—Gauntlett, Smart, Hopkins, Dykes, Monk, Stainer, Sullivan, and Barnby. This volume, which contains 338 pages, is most readable from beginning to end, and is got up in Messrs. Hodder & Stoughton's best style.

The Lord is Gracious. Anthem. By Charles F. Bowes. (John B. Bowes, Low Friar Street, Newcastle-on-Tyne. 3d.) This well-written anthem was sung by 1,000 voices at the recent Wesleyan Service of Song in Newcastle Townhall.

To Correspondents.

A. F. W. M.—We do not know the publisher of the Sonata you name. We believe the Adagio you refer to is not published separately.

T. F.—Thanks. Our space forbids at present; possibly we may refer to the subject in a month or two.

C. S.—(1) You are mistaken. (2) Yes. (3) Very doubtful.

VOCALIST.—Try "The Diver."

CLERICUS.—It is impossible to advise you without trying and examining your organ.

The following are thanked for their letters: A. L. (Buckingham), T. F. (Manchester), R. H. (Leicester), V. O. (Edinburgh), P. R. T. (Southampton), D. J. (Swansea), P. B. H. (Clapham) G. W. (Lincoln).

Staccato Notes.

THERE are now about 3,400 students at the Guildhall School of Music. Nearly £20,000 was paid to the professors last year.

MR. MICHAEL WATSON, the song composer, died at East Dulwich on the 3rd ult.

LITTLE Otto Hegner gave several pianoforte recitals in St. James's Hall, and has now left for America.

THE Bach Choir will probably be the only Choral Society meeting in St. James's Hall this winter.

The Leeds Festival has resulted in a profit of about £2,000. Some complaints have been made as to the chorus singing, but the explanation is that the singers were wearied with terribly long rehearsals immediately before the festival. The chief novelties produced were Dr. Hubert Parry's "St. Cecilia Ode," Professor Villiers Stanford's "Voyage of Maeldune," Mr. Corder's "Sword of Argantyr" and Dr. Mackenzie's "Pibroch."

MADAME PATTI will sail this month for the United States.

PROFESSOR STANFORD has undertaken to write a new work for the Norwich Festival next year.

THE Monday "Pops" commenced on the 28th ult.

THE first concert of the Strolling Players' Amateur Orchestra will be given on Dec. 14th.

Accidentals.

THE celebrated Signora Howlinski was in the middle of her solo when little Johnny Fizzlepot, referring to the conductor of the orchestra, asked: "Why does that man hit at the woman with his stick?" "He is not hitting at her; keep quiet." "Well, then, what does she holler so for?"

SHEARS: "Tooter had an addition to his family this morning." Editor: "What was it?" Shears: "A boy." Editor: "Make a note of it under the head of 'New Music.'"

"WHAT a nuisance!" exclaimed a gentleman at a concert, as a young fop in front of him kept talking in a loud voice to a lady at his side. "Did you refer to me, sir?" threateningly demanded the fop. "Oh, no; I meant the musicians there, who keep up such a noise with their instruments that I can't hear your conversation."



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GEORGE RAYLEIGH VICARS, M.A.

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12. Small edition	...	3 0
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Pointed for Chanting for Congregational use ... 1 1
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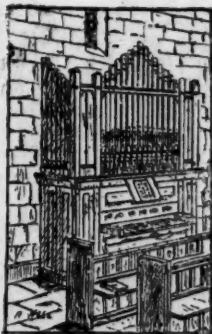
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taken up at the following places:—St. Margaret's, Westminster
(Canon Farrar's); Christ Church, Lambeth (Rev. Newman Hall's);
St. Luke's, Bermondsey; East Dulwich, Peckham, Camberwell (two
performances), Islington, Waltham (three performances), Brixton,
Streatham (two performances), Southwark, Liverpool, Brighton,
Edinburgh, Glasgow, Bristol, Sheffield, Chelmsford, Chesterfield,
Portsmouth, Hastings, Luton, Whitby, Bilston, Gainsborough, Worksop,
Bromley, Hinckley, Coleford, Bradley, Maldon, Halton, Portsmouth,
Manchester, Leicester, and many other places.

"Mr. Shinn is well known as the writer of many popular pieces
for choral societies, but this is certainly the best thing he has pro-
duced."—NONCONFORMIST MUSICAL JOURNAL.

"In our judgment no better work of the kind has yet been pub-
lished. It is brimful of pretty melodies, and the harmonic effects
show the skill of a painstaking and talented musician."—*Free
Methodist*.

"Mr. Shinn is well known as the author of several cantatas and
other compositions, all of which are written in a style at once
musically and popular. 'The Captives of Babylon' may be highly
commended as an interesting and valuable addition to our shorter
oratorios and cantatas. The work contains several solos of much
beauty; also duets, quartets, and choruses in great variety."—*Sun-
day School Chronicle*.

"The music is appropriate, interesting, melodious, and but of
moderate difficulty; the work is one of Mr. Shinn's best efforts, and
we all know that Mr. Shinn has written some charming music.
We heartily recommend this oratorio to choral societies."—*Essex
County Chronicle*.

"Will be found a welcome addition to the repertoires of choral
societies and church choirs."—*The Musical World*.

"The libretto is well chosen, and forms a good base whereon to
compose a first-rate work. With regard to the music, we feel we
can hardly do it justice. Mr. Shinn's composition is a veritable pic-
ture, following the details of his subject minutely. Where all is so
good it is difficult to mention any special numbers."—*United Service
Gazette*.

"It is cleverly written and in an attractive style. The music is
of a varied and pleasing character, so that it is likely to become
very popular."—*The Evening Mail*.

"Mr. Shinn is well known, and deservedly so, for his musical
talent. Continuity of design, and freshness of conception are ap-
parent throughout the work. It contains many effective solos and
choruses, and the music is not difficult. There can be no doubt
that the oratorio will become very popular."—*South London Press*.

HART & CO., 22, PATERNOSTER ROW, E.C.; or,
THE SUNDAY SCHOOL UNION, 56, OLD BAILEY, E.C.

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Peace I leave with you. Short Anthem by George Rayleigh Vicars, M.A. (Novello & Co. 2d.) A quiet meditative composition, admirably suited to the words.

Action Songs (with simple accompaniment) for children. Words and music by J. Clift Wade. (J. Heywood, Deansgate, Manchester. 6d.) This little book contains twenty-four songs well adapted for young children. Full instructions as to "action" are added to each piece.

Romance of Psalter and Hymnal: Authors and Composers. By the REV. R. E. WELSH, M. A. and MR. F. G. EDWARDS. (Hodder & Stoughton. 6s.) The object of this book is to meet and guide the new and keener curiosity, regarding the makers and the historic associations of the Hymns and Psalms, which has been excited by the multiplication of Hymnals. It is written in a popular style, and does not profess to be a complete book of reference; but it contains a vast amount of information respecting hymns and tunes, which is exceedingly interesting to all lovers of hymnology. It is divided into three divisions: viz., Part I. Psalter, Part II. Hymnal—both of which are written by Mr. Welsh; Part III., which is written by Mr. Edwards, gives brief but very entertaining biographical sketches of some of the best known modern hymn-tune composers—Gauntlett, Smart, Hopkins, Dykes, Monk, Stainer, Sullivan, and Barnby. This volume, which contains 338 pages, is most readable from beginning to end, and is got up in Messrs. Hodder & Stoughton's best style.

The Lord is Gracious. Anthem. By Charles F. Bowes. (John B. Bowes, Low Friar Street, Newcastle-on-Tyne. 3d.) This well-written anthem was sung by 1,000 voices at the recent Wesleyan Service of Song in Newcastle Townhall.

To Correspondents.

A. F. W. M.—We do not know the publisher of the Sonata you name. We believe the Adagio you refer to is not published separately.

T. F.—Thanks. Our space forbids at present; possibly we may refer to the subject in a month or two.

C. S.—(1) You are mistaken. (2) Yes. (3) Very doubtful.

VOCALIST.—Try "The Diver."

CLERICUS.—It is impossible to advise you without trying and examining your organ.

The following are thanked for their letters: A. L. (Buckingham), T. F. (Manchester), R. H. (Leicester), V. O. (Edinburgh), P. R. T. (Southampton), D. J. (Swansea), P. B. H. (Clapham) G. W. (Lincoln).

Staccato Notes.

THERE are now about 3,400 students at the Guildhall School of Music. Nearly £20,000 was paid to the professors last year.

MR. MICHAEL WATSON, the song composer, died at East Dulwich on the 3rd ult.

LITTLE Otto Hegner gave several pianoforte recitals in St. James's Hall, and has now left for America.

THE Bach Choir will probably be the only Choral Society meeting in St. James's Hall this winter.

THE Leeds Festival has resulted in a profit of about £2,000. Some complaints have been made as to the chorus singing, but the explanation is that the singers were wearied with terribly long rehearsals immediately before the festival. The chief novelties produced were Dr. Hubert Parry's "St. Cecilia Ode," Professor Villiers Stanford's "Voyage of Maeldune," Mr. Corder's "Sword of Argantyr" and Dr. Mackenzie's "Pibroch."

MADAME PATTI will sail this month for the United States.

PROFESSOR STANFORD has undertaken to write a new work for the Norwich Festival next year.

THE Monday "Pops" commenced on the 28th ult.

THE first concert of the Strolling Players' Amateur Orchestra will be given on Dec. 14th.

Accidentals.

THE celebrated Signora Howlinski was in the middle of her solo when little Johnny Fizzle-top, referring to the conductor of the orchestra, asked: "Why does that man hit at the woman with his stick?" "He is not hitting at her; keep quiet." "Well, then, what does she holler so for?"

SHEARS: "Tooter had an addition to his family this morning." Editor: "What was it?" Shears: "A boy." Editor: "Make a note of it under the head of 'New Music.'"

"WHAT a nuisance!" exclaimed a gentleman at a concert, as a young fop in front of him kept talking in a loud voice to a lady at his side. "Did you refer to me, sir?" threateningly demanded the fop. "Oh, no; I meant the musicians there, who keep up such a noise with their instruments that I can't hear your conversation."



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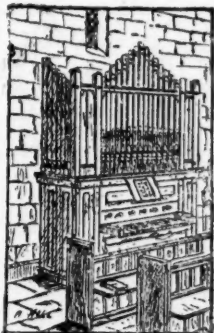
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